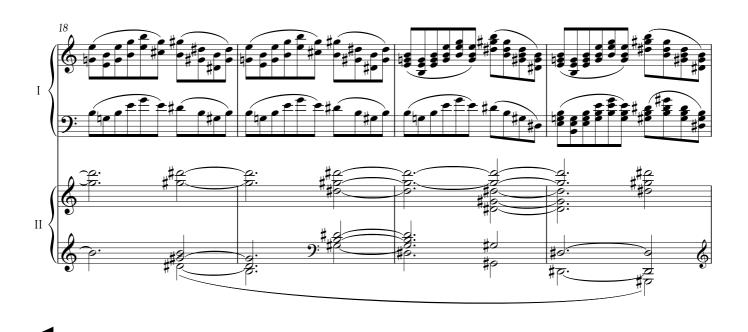
The Planets



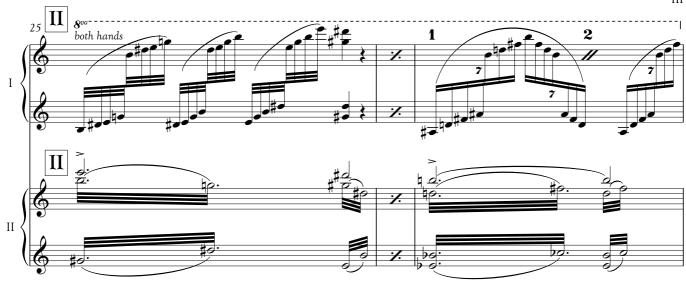




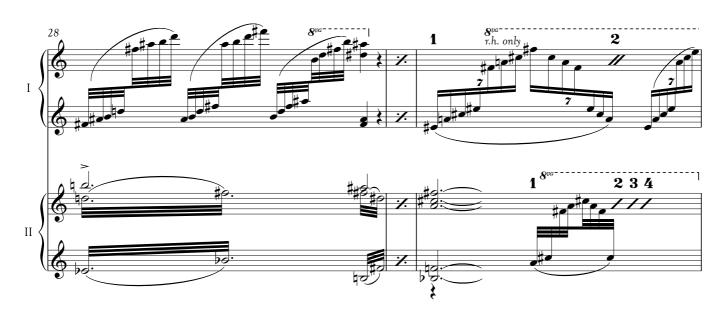




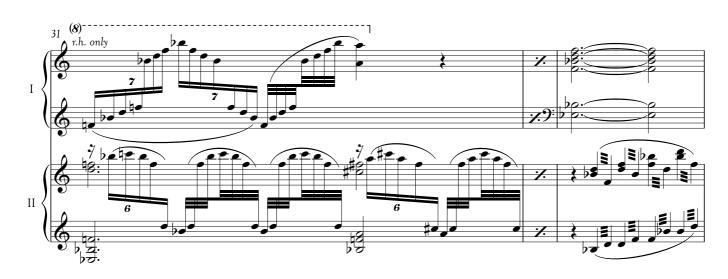












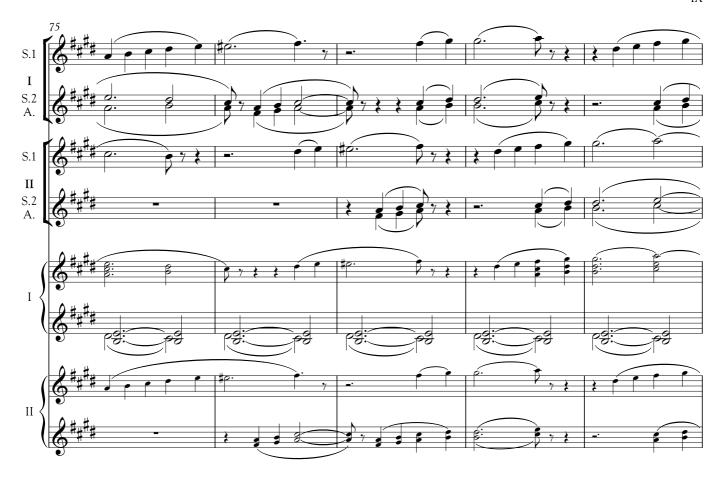




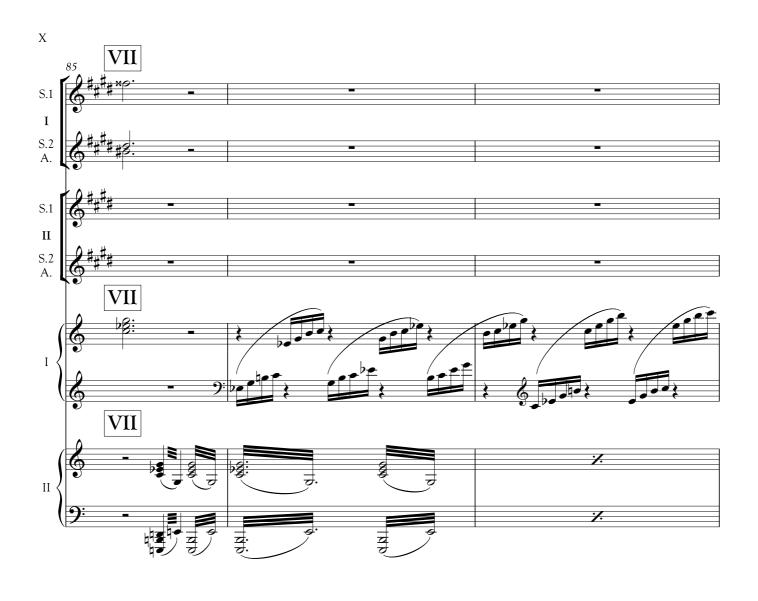


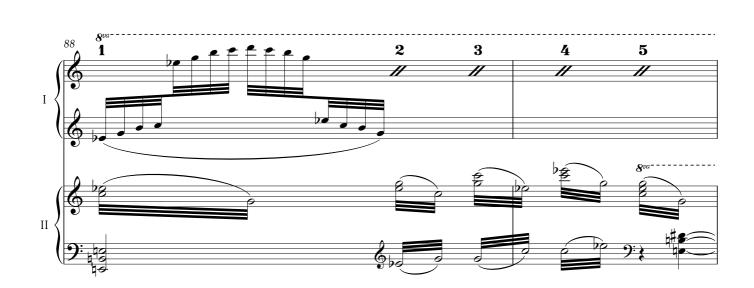




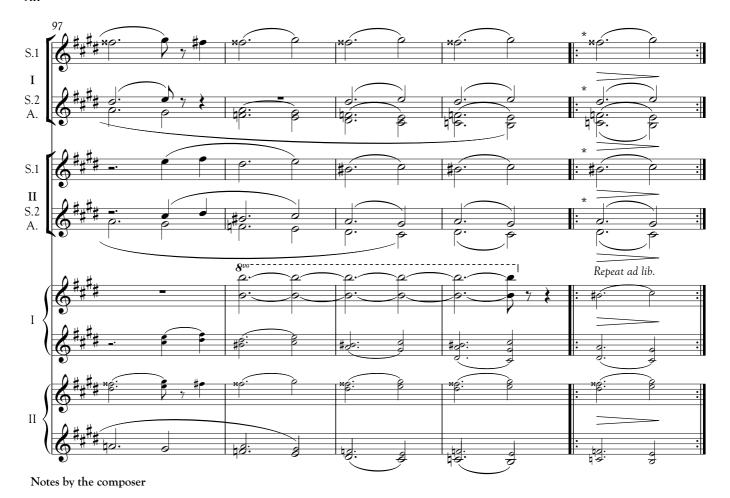












[Bar 1.] The Chorus is to be placed in an adjoining room, the door of which is to be left open until the last bar of the piece, when it is to be slowly and silently closed. The Chorus, the door, and any sub-conductors that may be found necessary, are to be well screened from the audience.

[Bar 101.] * This bar is to be repeated until the sound (of the voices) is lost in the distance.

Further notes on the Chorus

If the Chorus must be placed within the auditorium, the singers should remain seated for the entire performance until bar 48 of Neptune (two bars before figure V).

If the Chorus is within an adjoining room, the stage door should remain initially closed until bar 35 of Neptune (figure III), when it should be slowly and silently opened (i.e. the reverse of the end of the movement). The Chorus should assemble in the room sometime earlier, ideally after bar 189 of Uranus (four bars before figure VII of movement VI). This should be neither visible nor audible to the performers and audience.

The Chorus sings throughout to the sound of 'u' in 'sun'. In the original manuscript the chorus entry at bar 56 is marked pppp.

At the very end it may be desirable to effect some of the *diminuendo* by having members of the Chorus turn away from the stage, or use a hand or handkerchief to gradually muffle their singing.

One editorial change from Holst's scoring is desirable: at bar 99 the Chorus I Soprano 1 part is divided; instead this edition divides the Chorus I Alto one bar earlier at bar 98, to cover the original Soprano 2 and Alto parts, while Soprano 2 takes the lower Soprano 1 divisi.

Indications for pianists (Holst's own version for two pianos)

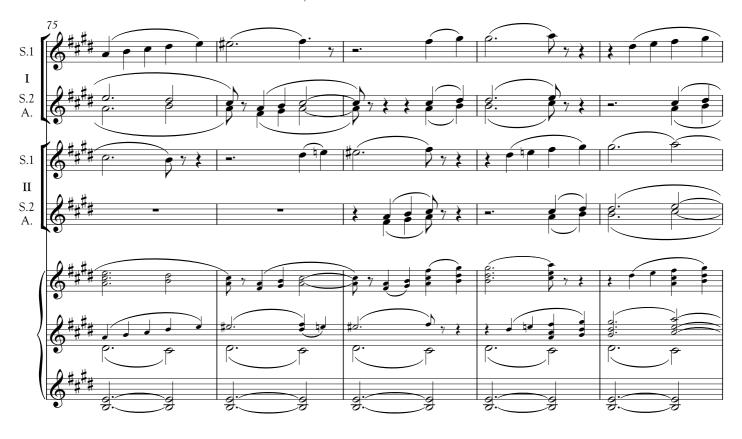
- / repeat the previous crotchet beat;
- **//** repeat the previous two crotchet beats;
- **%** repeat the previous bar.

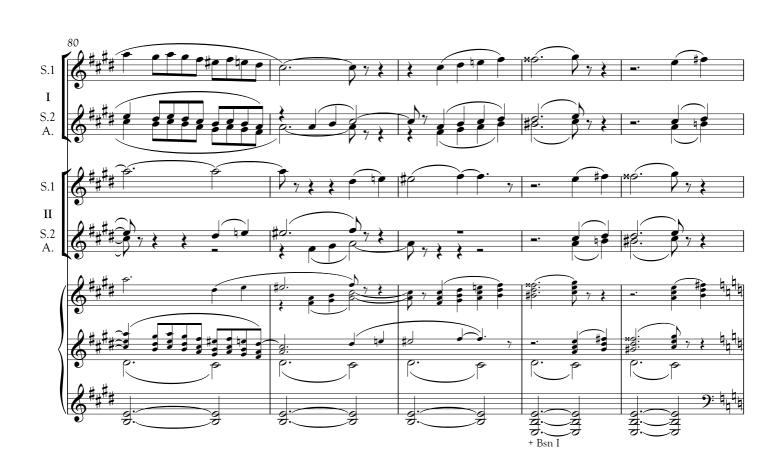
Occasionally *octava* markings apply to both hands (in both staves) rather than the stave over which the *8va* line is placed. From bar 70 (figure VI) to the end large notes denote instrumental writing whereas small notes are purely vocal.

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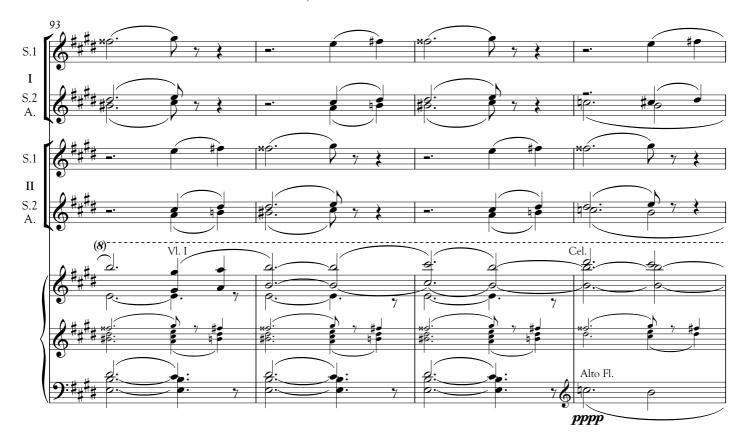














Notes by the composer

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The orchestral texture in the *reductio partituræ* uses small notes to indicate both the vocal writing and, chiefly for the sake of space, the rapid figurations of instruments such as the harps and celesta. Only the Chorus is given an explicit key signature of four sharps at bar 70; the key signatures indicated in the orchestral reduction are therefore a mere convenience for the singers.